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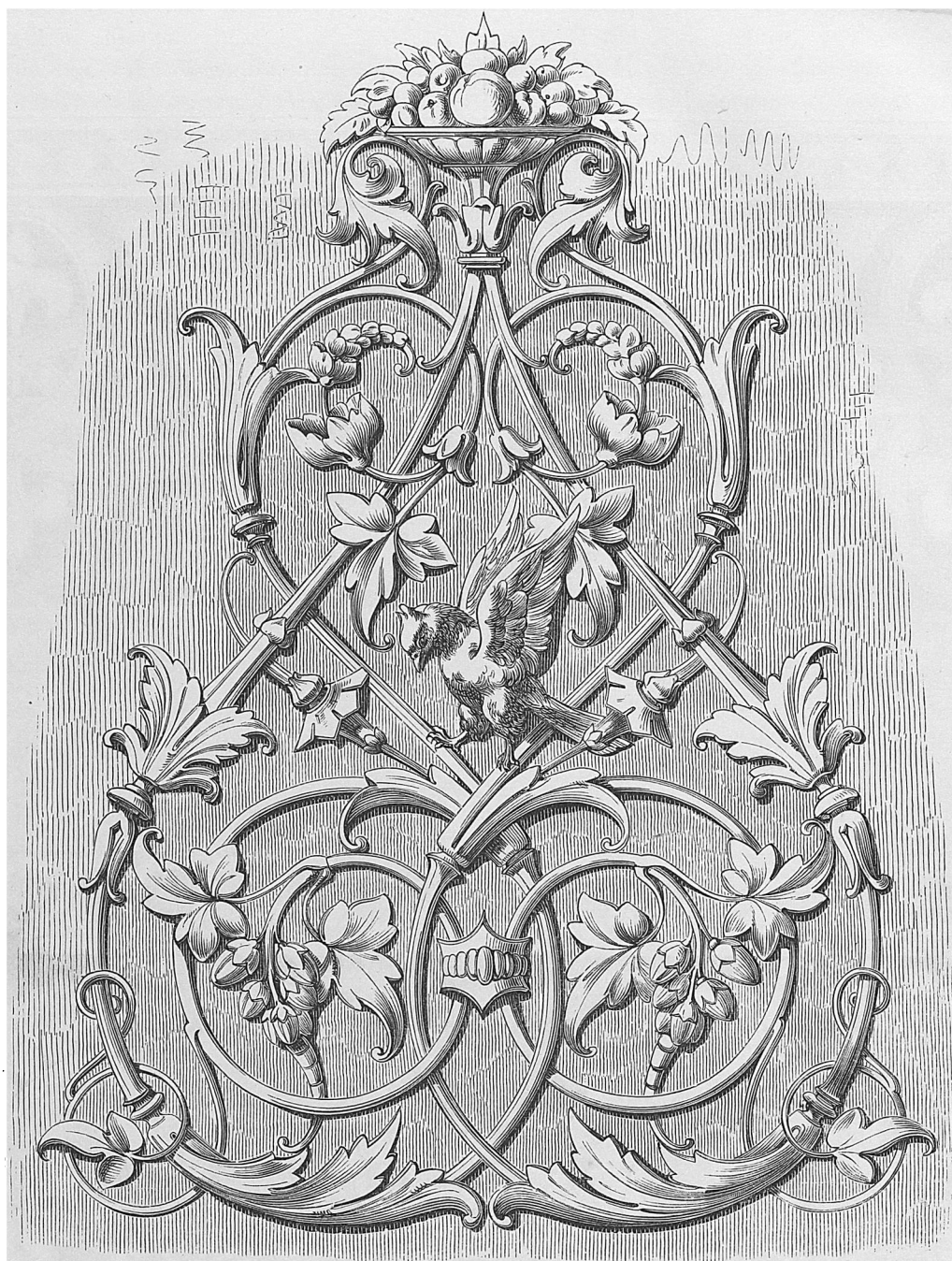
chandeliers, yet in our age of experimentalising, repeated attempts have been made to banish this elegant ornament and to replace it by single points of light; for the so called sun-burners and electric lights can only be considered as such. The object may be obtained, but the means, the shape through which the light is shed are altogether disregarded. Wherever this has been

attempted, a difficulty has always had to be encountered, namely the meeting the extreme heat thus produced by more perfect ventilation. But by adhering merely to the utilitarian principle, that one piece of furniture has fallen into disuse, which alone was adapted to interrupt the empty space between the walls, the floor and the ceiling.

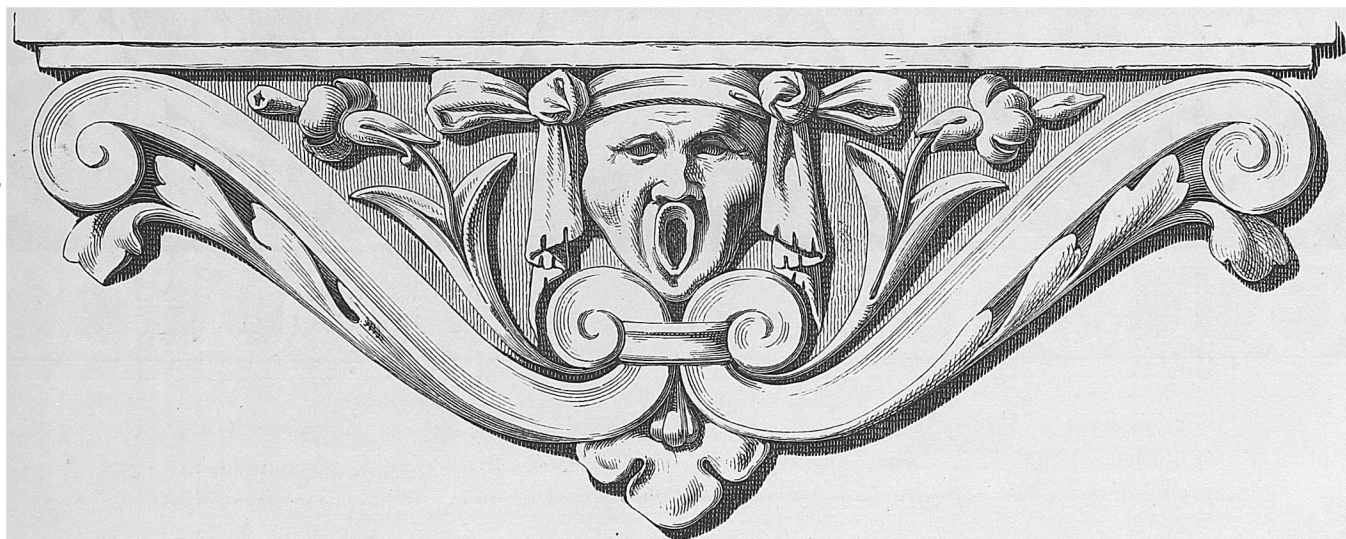
SPECIMENS OF ORNAMENTATION.



Nos. 1 and 2. Italian. — Panel Ornaments in red marble, decorating Pilasters at Head of *Scala de' Giganti*; Doge's Palace, Venice.

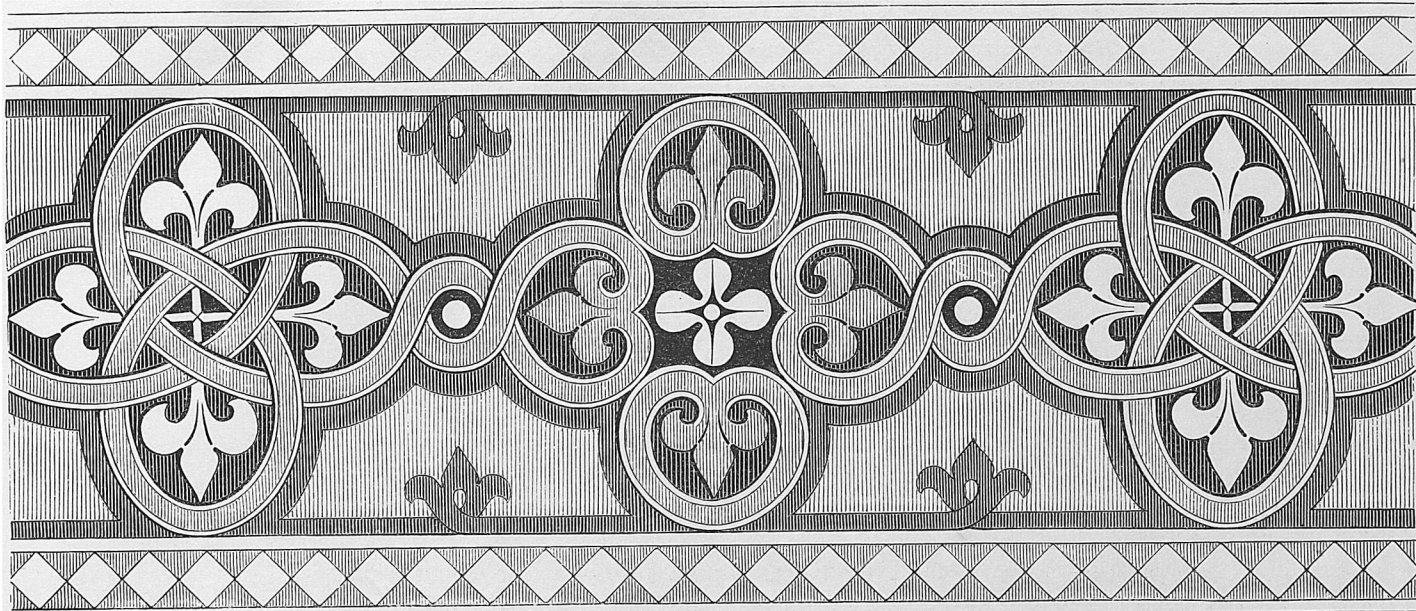


No. 3.

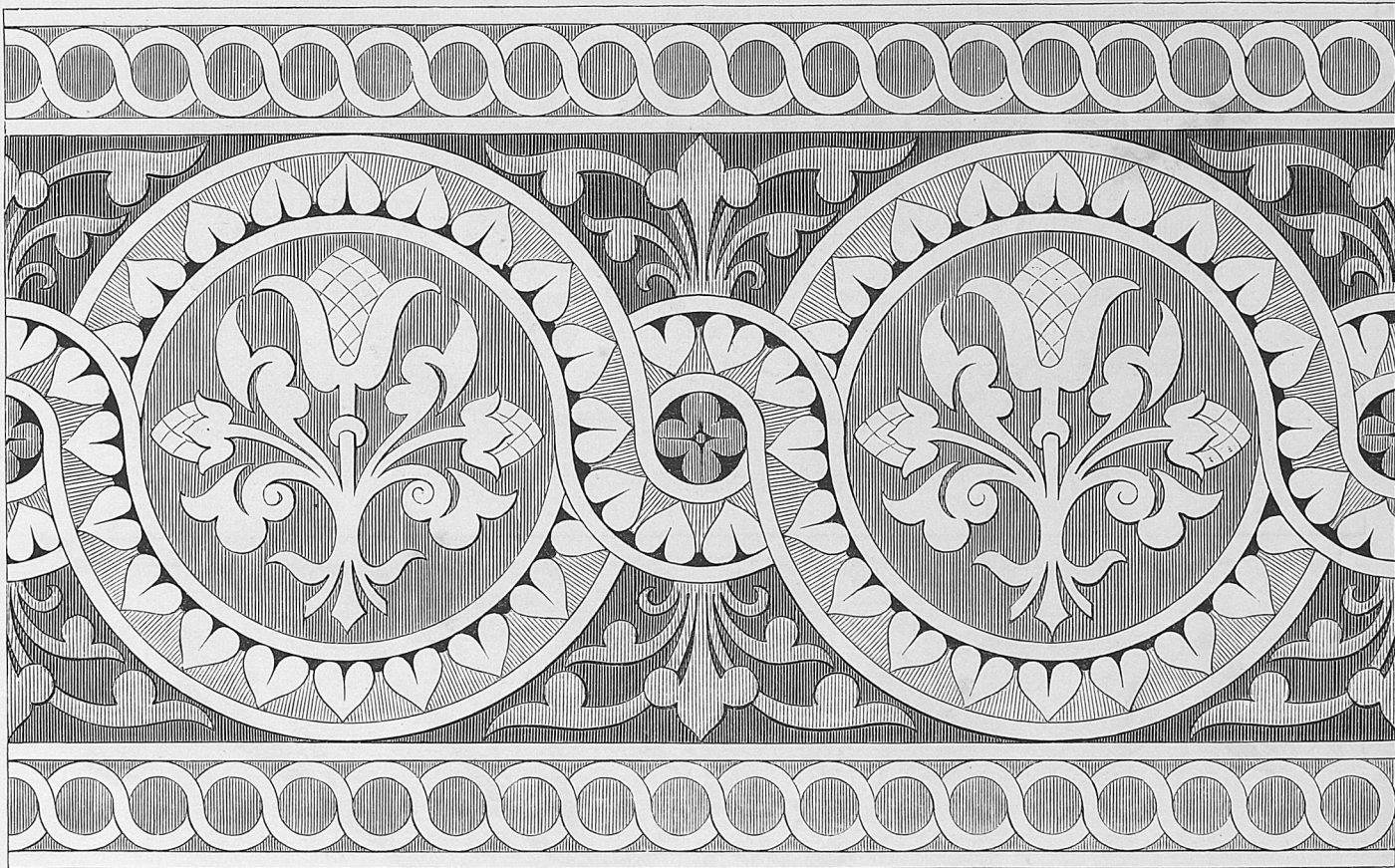


No. 4.

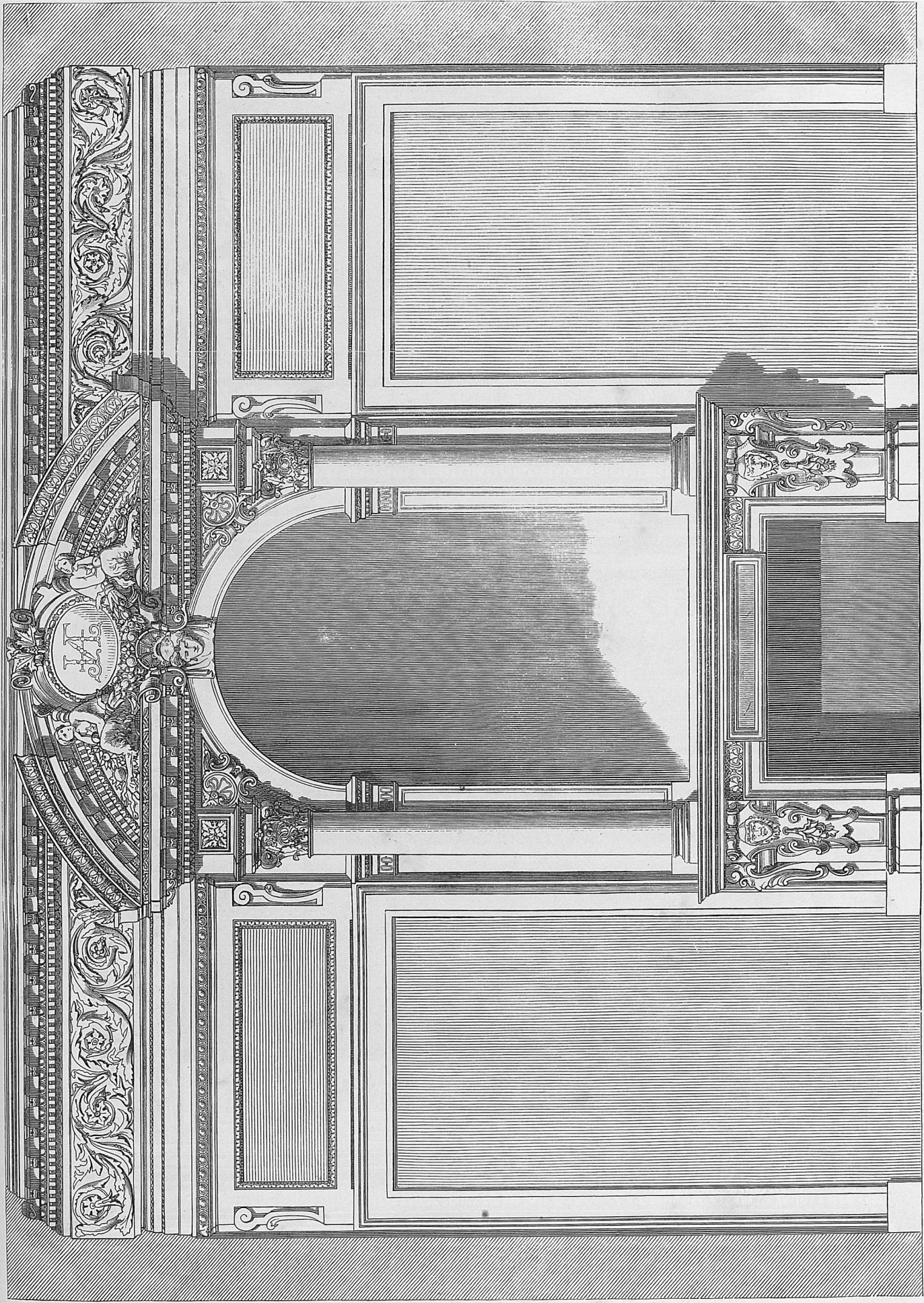
No. 3. Modern. — Ornament for Cast-Iron.
 No. 4. From Prague. — Renaissance Console from the *Belvedere*.



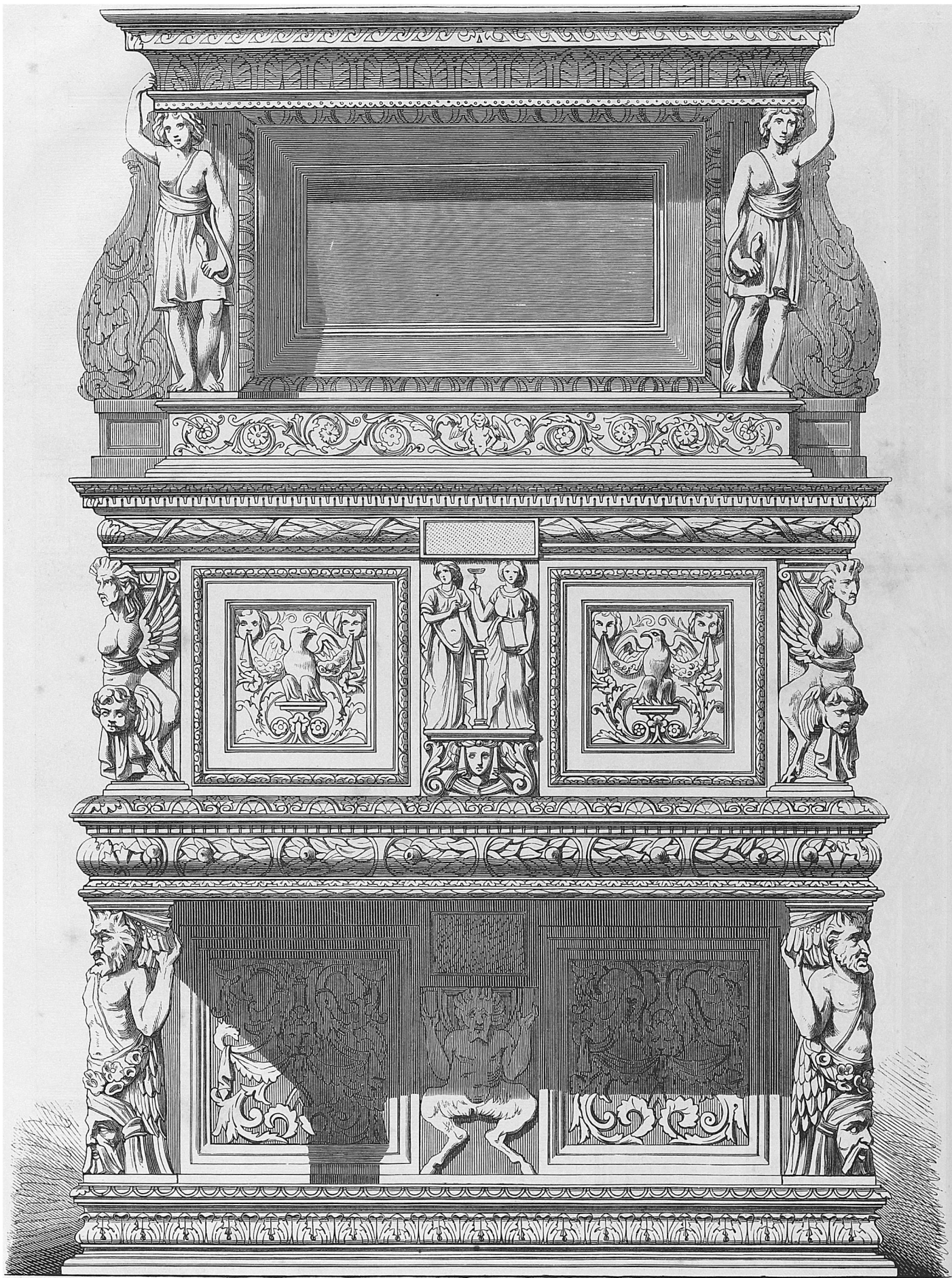
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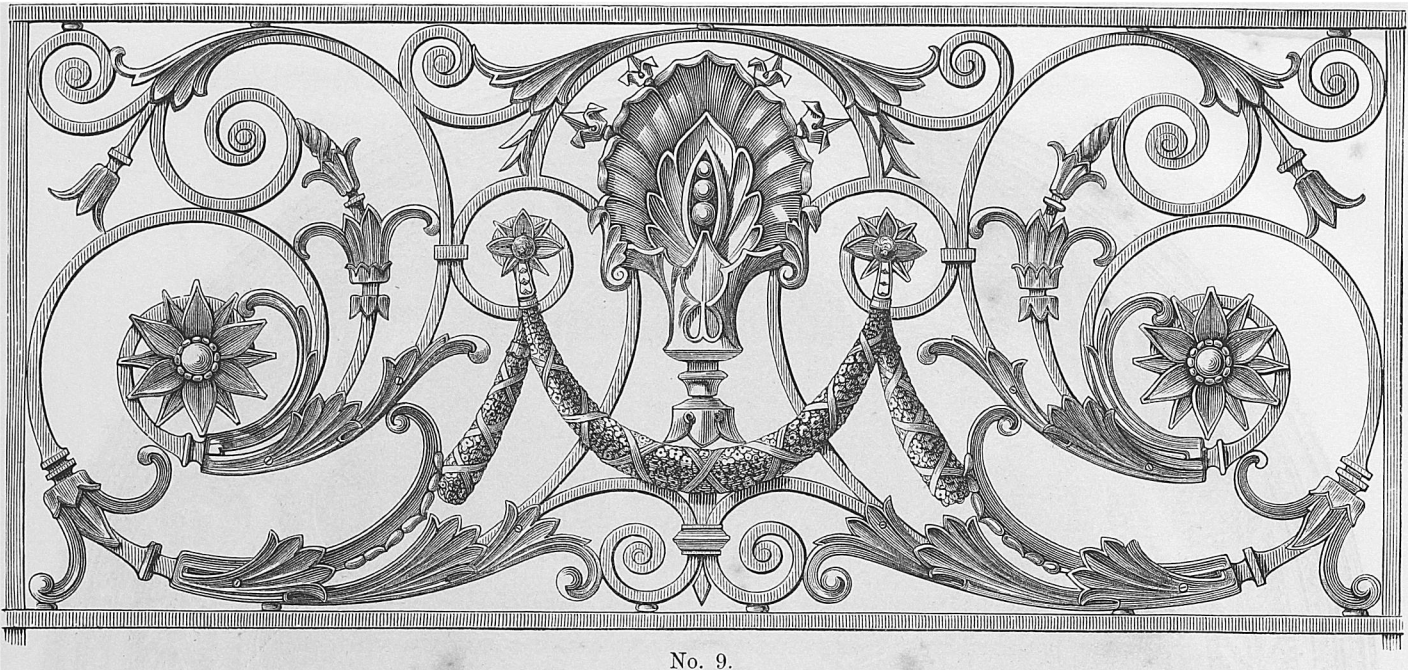
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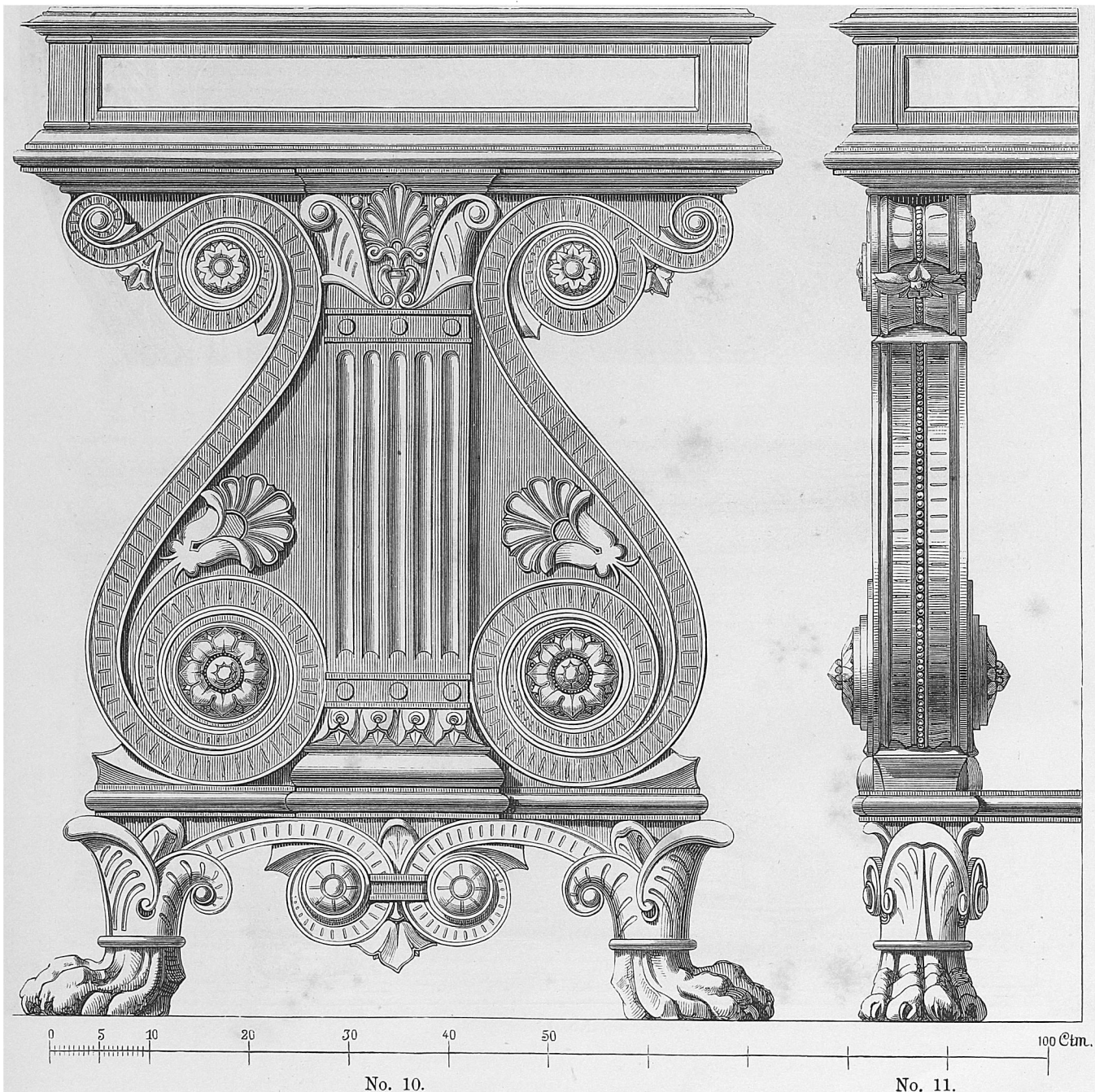
No. 7. Dining-Room Decoration with Chimney-Piece and Glass. M. Escalier, Archt., Paris.



No. 8. French. — Buffet in S. Kensington Museum. 1560.



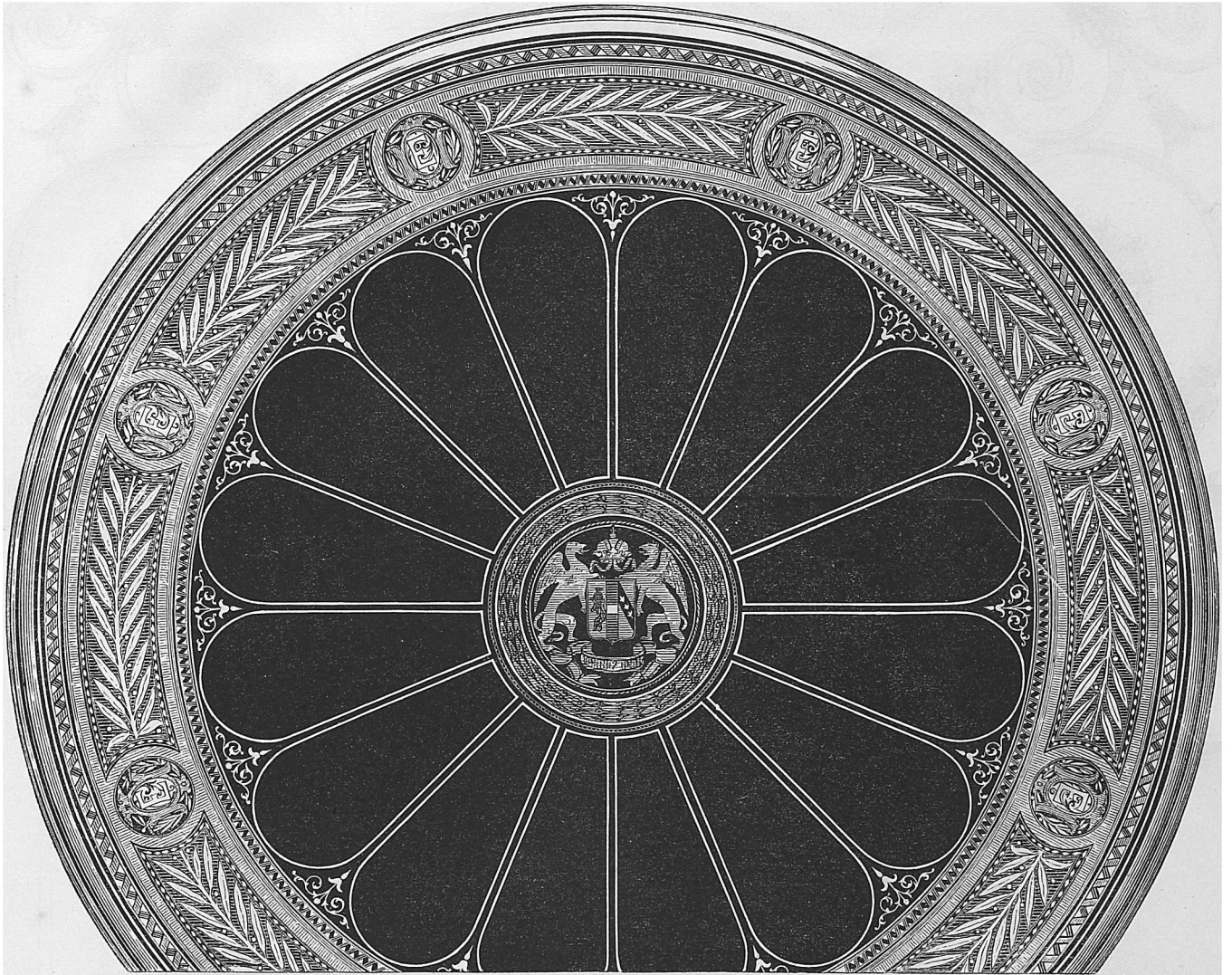
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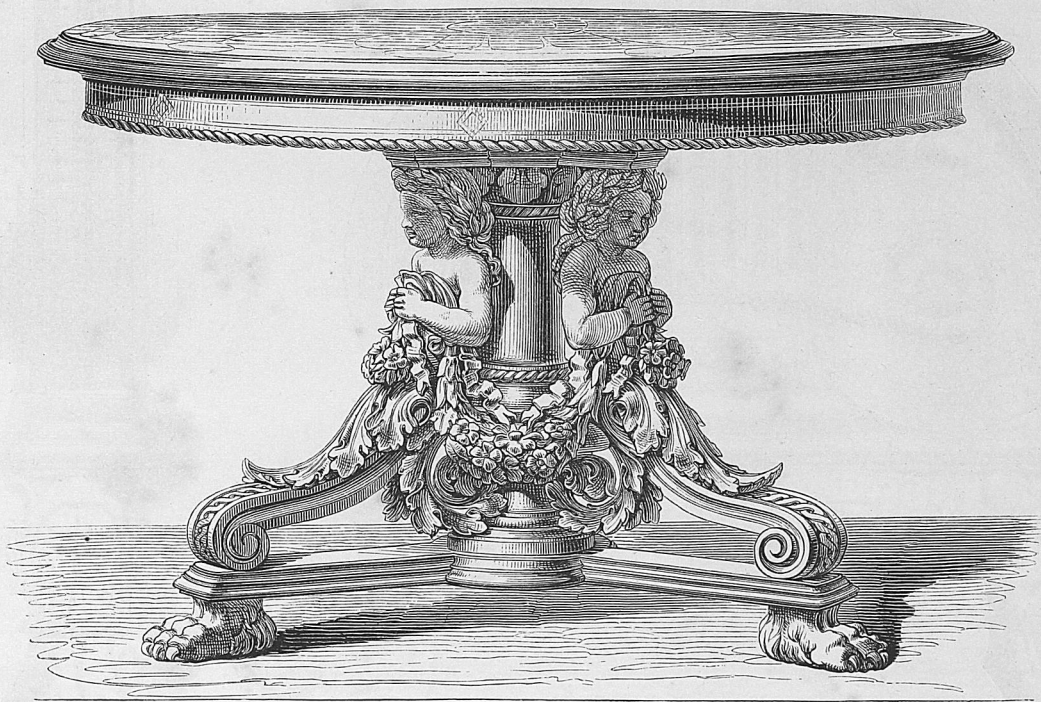
No. 10.

No. 11.

No. 9. Modern. — Cast-Iron Balcony Railing; designed and manufactured by M. C. Chapal, Paris.
Nos. 10 and 11. Counter, carved in Stained Pear, executed from the designs of Mr. G. Kachel, Archt., by Mr. Stœvesandt, Carlsruhe. Edges of volutes, flutings, flowers, ribs and leaves, lions' paws and some of the moulding with high polish, the rest with dead finish.
Details Nos. 1 and 2 of Supplement.



No. 12.

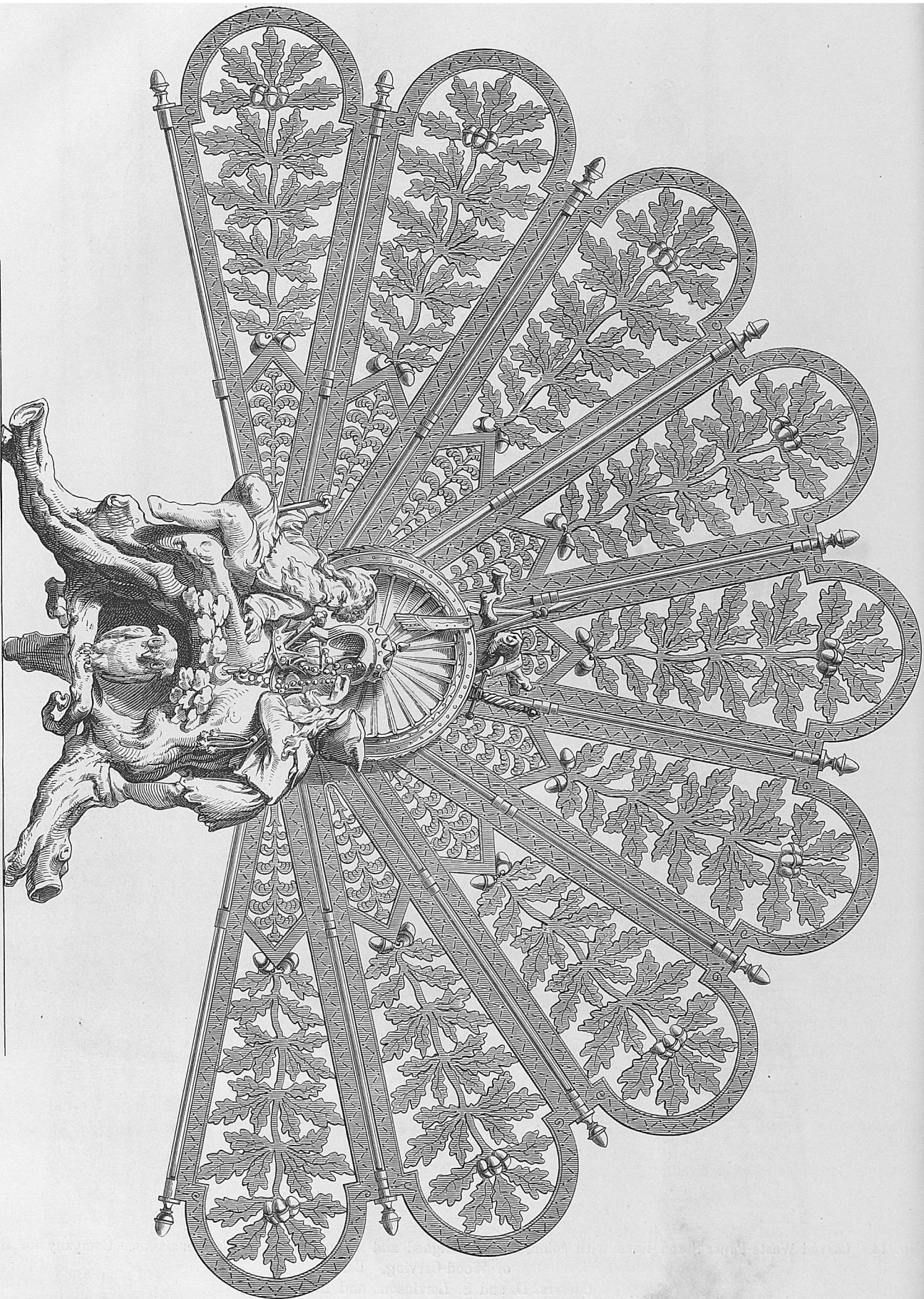


No. 13.

Nos. 12 and 13. Ebony Table with Marquetry Slab. Designed and manufactured by Mr. F. Schöenthaler, Vienna.
Inlaid-work in ebony, alpaca, brass, different colored wood and enamelled medallions and escutcheon.



No. 14. Carved Waste-Paper Stand lined with colored Silk, designed and manufactured by the Renaissance Company for the promotion of Wood-Carving. Berlin.
 (Messrs. L. and S. Loevinson, and R. Kemnitz.)
 Details No. 3 of Supplement.

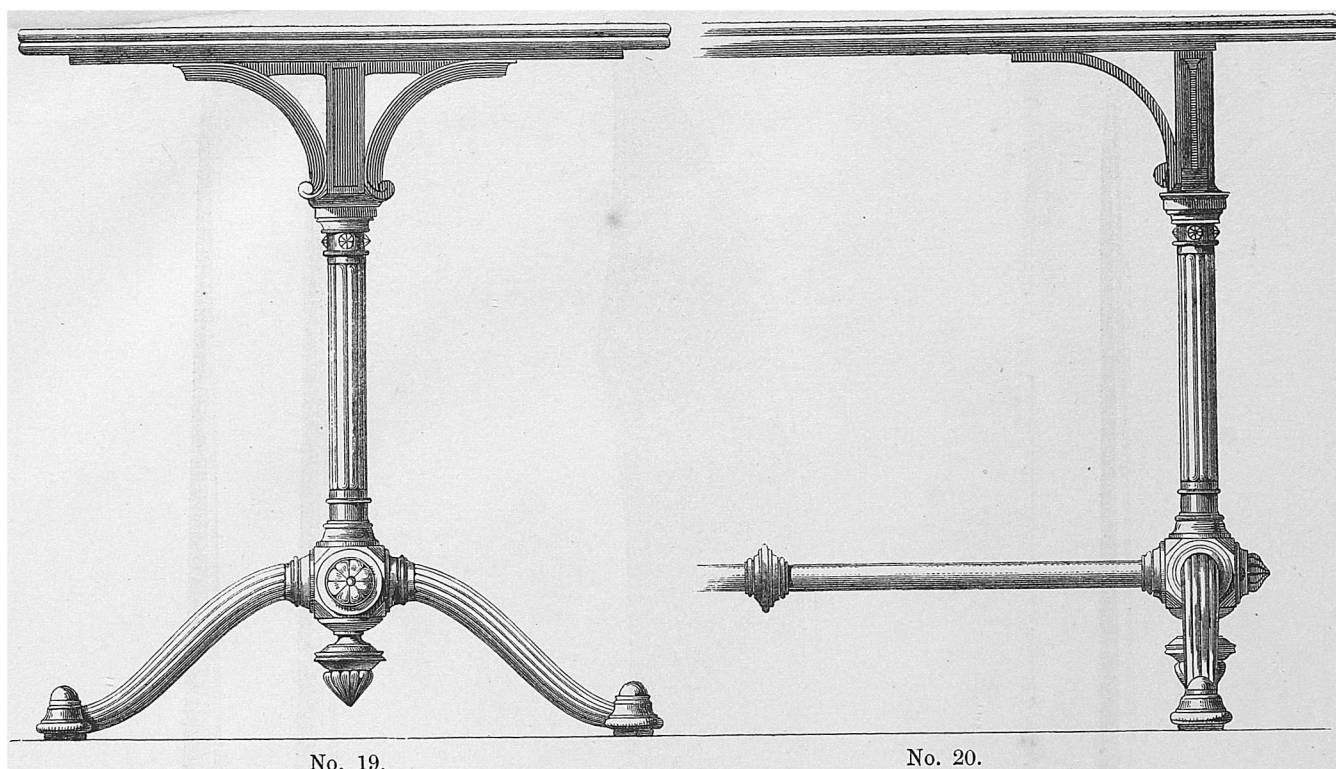


No. 15.

No. 15. Design for a Fire-Screen, $\frac{1}{2}$ full size, by Prof. W. Wlasek, Vienna.
 Made from sheets of polished brass, capable of being folded fanlike on both sides, the three centre parts being fixed to the foot which like the hinge is made of bronze.
 Ribs of leaves and zig-zag borders engraved and filled in with gray mastic; acorns soldered on the brass.



Nos. 16—18. Designs for Carving Knife and Fork in Ivory Carving. Mr. L. J. Mæss, Munich.



Nos. 19 and 20. Oblong Table for a Restaurant. Mr. Flattich, Archt., Vienna.
Marble slab with iron foot, from Prince Salm's Manufactory, Blansko, Moravia.
Groundplan No. 4 of Supplement.

VARIOUS.

Encaustic Tiles.

A novelty in the manufacture of encaustic and other ornamental tiles, has been introduced for some time by the Architectural Pottery Company. The patterns which have hitherto been inlaid in self colours, have in this process been produced by an admixture of coloured materials very finely prepared, which give the appearance of inlaying of granites and Florentine mosaics according to the combinations of colours used and may also be applied either in the ornament or as a ground. This contrast of coloured ornament against the ground has a pleasing effect, and is capable of introduction in elaborate ornamentation. We are at the same time assured that this process intensifies the hardness of the surface, rendering the pavement still more durable. The ornament is more deeply inlaid than is customary on this description of manufactures, and the outlines are symmetrical.

New Process of Casting Refractory Metals.

This process is of American origin, and by it exact castings of plain, chased, or elaborately embossed work can be produced in brass, iron, bronze, etc., without any skilled labour, after the production of one pattern. Hitherto the common loam moulds have only given out rough impressions, which for ornamented objects had to be laboriously finished by skilled workmen with delicate tools. By the new invention the pattern is laid on in oiled foundation plate and besmeared with fine wet clay, after which it is buried in a box in mixed clay and sand, which is pressed downwards until it assumes the consistency of an unbaked brick. The clay cake is then carefully removed from the box, turned upside down upon a table, and the pattern lifted from the bottom by means of a small gutta percha suction ball, leaving an impression in the vacuum. The mould, for such the cake then

becomes, is hardened to a sufficient degree in a stove, and is then packed closely with others, for many can be used at once, in an airtight receptacle. The fused metal is then poured from the crucible into a channel opened into the vessel, and, aided by a pressing machine, forces itself into every crevice of the mould; the latter are afterwards taken out into the open air, and broken with hammers, and *fac similes* of the pattern used are found imbedded in them. The most minute lines are clearly produced, and it is said that medallion-working, type-casting, and file-making can be accomplished by the invention.

Discovery in Palestine.

An important discovery is said, by the *North German Correspondent*, to have been made at Jerusalem. It is an old stone, bearing the figure of a god sitting on a throne, with priests on both sides, and a Hunyaritish inscription two lines in length. It was brought from Yeman, and was offered for sale. Dr. Oscar Meyer, the Chancellor of the North German Confederate Consulate, obtained an impression, which is at present in the hands of the Confederate Consul, Dr. Blau, who is residing for a time in Berlin. The inscription is said to contain the name of "Athtar" or Astarte.

Cordova International Exhibition 1870—1871.

An exhibition of works of art, manufactures, produce, etc., will take place at Cordova, from October 15th 1870, to January 15th 1871, under the management of a board of directors appointed by decree of the national government, dated December 9th 1868. In addition to the contributions of native exhibitors, certain manufactures are specially invited from foreign countries.